SHAKESPEARE.

Discovery of the Mask of the Bard of Avon and Its Effect in the Shakespearian World.

THE TRUE AND THE FALSE POET.

"Your love and pity doth the impression fill,
Which vulgar scandal stamp'd upon my brow."

In 1849, twenty-four years ago, after a search of two years' duration, a plaster mask of the Bard of Avon was discovered. During this long interval the fact of its existence, despite its being a faithful reproduction of the poet's face, has been unknown to the world at large. The reasons for such a course having been pursued respecting so important a likeness of Shakespeare by the few aware of its recovery will be discussed in the body of this article. The mere statement that such a relic has been brought to light will cause a profound sensation in the Shakespearian world. The mask established three points. First, all the portraits that now endure—such as every one is familiar with—but remotely resemble Shakespeare. The illustrations of him in books, the pictures of him in theatres and the innumerable Parian busts and engravings of him that ornament our walls, without taking into consideration the so-called original paintings of him in Europe and all the portraits there, are all really caricatures. Second, that Shakespeare's forehead was disfigured by a deep and ugly wound. Third, that Shakespeare as he was is not known in art.

THE DISCOVERY OF THE ENGLISH MASK.

In 1843 or '44 the effects of an old German family, Von Kesselstadt by name, whose hereditary seat was near Cologne, on the Rhine, were sold at Mayence, the last of the line being deceased. The Von Kesselstadt private museum, disposed of at this auction, contained a little picture, dated 1637, and labelled, "The Death Bed of the Great English Poet, William Shakespeare." By way of antithesis to the title, the scene exhibited Shakespeare lying in state, crowned with laurel or bays. The owner had probably not taken into consideration that in England the dead were not decorated with such chaplets on their death-beds, but simply previous to the funeral ceremony, or he would not have appended his erroneous label to the picture. After the disposition of the little rarity it was not heard of again until 1847, when it was purchased in England by a Mr. Ludwig Becker. He became much interested in it, and studied it with considerable enthusiasm. His examination was careful and reverent, as he undoubtedly fully appreciated its value. He said:—

This must be a correct likeness of Shakespeare. How was it painted? from the corpse directly? There should be something else connected with this relic. It should have a key. Now, if I seek out the place where it was sold I shall discover something relative to it of importance.

In accordance with this idea Becker visited Mayence, and, upon inquiry, ascertained that a plaster mask of the great Englishman had hung side by side with the little picture for years in the Von Kesselstadt museum, and was labelled "Mask After Death of the Great English Poet, William Shakespeare." At the sale it had gone with the rest of the curiosities. The buyer was unknown.

It is on record that a member of the Von Kesselstadt family was attached to an embassy from his country to the Court of James the First, about the period of Shakespeare's demise. He must have been present at the funeral. Seeing the wax face of the poet—which it will be presently demonstrated was positively taken—as it was exposed to view prior to the ceremony, with the grave clothes arranged about it in imitation of the appearance of the real body, and in conformity with the usual custom of that age, he very likely ordered a plaster mask to be at once made from it.

To incontestably establish the fact that a wax mould was made from the face of Shakespeare, it will be only necessary to examine the Von Kesselstadt mask, or the photographs from it. On the ridge of the nose, there is a flat mark, evidently the effect of the pressure of some heavy article which had been thoughtlessly laid on the wax face from which the plaster mask was cast. Had the impression of the poet's face been obtained through the medium of a plaster mould, no such mark would have resulted from the weight of a body placed upon it. Plaster is extremely hard when dry, and is capable of enduring a much greater strain upon its surface than would seem possible to a superficial observer. Neither could this mark on the ridge of the nose have come from the pressure of the plaster on the skin while the artist was forming the mould, as the work was done too nicely and delicately for such a result to follow, even in the case of those parts of the face where there is considerable flesh or skin. On the ridge of the nose there is hardly any flesh, while the skin itself is always quite thin there. In making a wax mould the wax is heated sufficiently to cause it to flow easily without being of so intense a temperature as to injure the skin in any way. It is preferable to plaster, as its impression of the face is secured with more facility. Into this wax mould wax is poured, the interior being first prepared for its reception with grease. After the wax has solidified it is gently shaken out, and what remnants of grease adhere to it are wiped off. The artist has then a perfect reproduction of the face of his subject, every line in it being visible in this wax mask. It requires greater skill to produce a perfect plaster mask. But a very small quantity of the plaster is at first applied. It is softly blown over the face till it assumes a very thin consistency, which, after being wet, is allowed to dry. When hardened, this arch of plaster is strong enough to bear the additions subsequently employed. Thus the plaster mould is built up. The mask is turned out of it in the same manner as the wax one already described was separated from its mould. Sometimes, however, a plaster mould will stick too closely to its cast. It has then to be chipped off in pieces to save the cast, as, should it be removed in the ordinary way, the latter would be destroyed with it. In such instances it is termed a "waste mould."

The Von Kesselstadt mask was fashioned from a "waste mould;" for, on the left cheek, the dent of the iron implement used in breaking the mould is clearly visible. Not calculating exactly the thickness of the last, the artist inadvertently injured the first. The indenture is no slight one, as the photographs of the mask seen by the writer very strongly testify.

FOUND IN A PAWNBROKER'S SHOP.

Delighted to find that he had not been amiss in his theory, that worthy and indefatigable gentleman, Mr. Becker, commenced a search for the mask which had kept company with the little picture in the museum of the ancient Von Kesselstadts. Wandering over a large portion of Europe in his quest, his ardor and tenacity were finally rewarded at the expiration of two years. He found the mask in 1849 in a pawnbroker's shop, among nails, old iron and odds and ends of similar worth. How excellent a repository for the mask of Shakespeare!

The mask was greatly mutilated, pieces being missing from the nose, upper lip, cheeks and forehead. Peering into the back of it, our friend discovered the date of Shakespeare's death plainly marked within—A. D. 1616. It should be remembered that this was then the only plaster mask in existence. There was first a wax mould, then a wax face; afterwards a plaster mould, and lastly, the plaster mask cast from it. Becker hastened to England with his prize. Placed before the most incompetent judges—literary men—it was received with incredulity.

"How," asked a number of these, "could a mask of Shakespeare have been carried away into Germany? Nonsense! this affair cannot be genuine."

Becker's candid affirmation that everything pointed to its authenticity did not produce much effect. Nevertheless, he continued steadfast in his belief. Left in the possession of Professor Owen, the mask remained in a glass case, buried in drapery. After a while it was allowed to be taken back to Germany. It is now in the library of Prince Louis of Hesse-Darmstadt, though really the property of Dr. Becker, a descendant of Ludwig, its discoverer. Dr. Becker is private secretary to Princess Alice, wife of Prince Louis and daughter of Queen Victoria.

The plaster mask of the face of Shakespeare, just completed in this city, from photographs of the Von Kesselstadt mask, must become an object of general interest from its singular history and the rank it must take as a work of art. In art circles and among Shakespearian scholars its merit as a likeness and its value as a creation will doubtless be very freely discussed. As this mask resurrects from the old portraits—which were palpable failures—the true Shakespeare, it will be necessary to glance at the attempts which were made in the past to successfully represent him previous to describing the mask itself. The history of the latter is too much intertwined with that of the former, to comprehend the one, without narrating the other.

A GLANCE AT THE OLD PORTRAITS.

In 1623 Heminge and Condell, two friends and fellow actors of Shakespeare, published the first complete edition of his plays. On the title page of their folio is impressed a head of the poet, to which is affixed the signature of Martin Droeshout, the engraver. This print shows Shakespeare in the court costume of his time. As a work of art it is not skilful even for that period. They certainly had better artists. Seven years earlier Chapman's "Homer" had been issued, with an engraving of that translator, of the very finest type. It is believed that Droeshout copied from a very coarse original, if, indeed, he did not work from personal recollection. Crude as his production was in some respects it yet retained many of the peculiarities of the poet's face, of which the celebrated Stratford bust—which preceded it in point of time—was entirely destitute.

THE DROESHOUT PRINT.

The specimen of the Droeshout in the folio edition of 1623 at the Astor Library is much clearer than several the writer has seen elsewhere. This is, perhaps, explained by the book being one of the "first impressions." Shakespeare has here a very grave exterior, and when that is said one has told all. The stiff ruff bristling about his neck; the hair brushed out of curl and heavy with pomade; the best portion of beard and mustache shaved off, together with Droeshout's execrable execution of the whole, make the print what it has frequently been called—"an abominable libel on humanity." In spite of the disagreeable *ensemble*, there lurks beneath its blunders an unmistakable correspondence with the Chandos portrait and the Stratford bust, both of which are certainly genuine.

THE STRATFORD BUST.

The eyes of the Stratford bust are extremely poor in character, the curves of the lids having no grace, while the lids themselves are far from resembling those natural to Shakespeare, which were unusually broad. This breadth to the eyelids did not lose itself in the socket of the eye when that organ was opened even to its widest extent. On the contrary, it was still conspicuous. The eyes of the bust have no protecting prominences of bone, the whole of this important feature being tame and superficial. The nose is curtailed, and the distance between it and the mouth is greater than is common in both the folio head and the Chandos. Viewed in front, the bust looks irregular and out of drawing; yet Dr. Drake maintained that there was a close and remarkable similarity between it and the engraving from the Felton Shakespeare.

The bust is of life size, and was done mechanically—by geometrical points.

It is formed out of a block of soft stone, and was formerly painted over in imitation of nature. The hands and face were of flesh color, the eyes of light hazel, and the hair and beard auburn. The doublet or coat was scarlet, and covered with a loose black gown, or tabard, without sleeves; the upper part of the cushion upon which the hands reposed was green, the under half crimson, and the tassels gilt.

In 1793 Malone had the figure painted over with white paint, imagining he thereby improved it. The result, in the judgment of others, was not satisfactory, nor yet flattering to Mr. Malone's taste.

THE CHANDOS PORTRAIT.

The Chandos portrait recalls the Venetian style of painting from its mellowness and warmth. It was taken from life when Shakespeare was about forty-three years of age. This fixes its date 1607. It was originally painted for Joseph Taylor, our poet's Hamlet, by his brother John, who pursued the art of portrait painting with some success in his day. Taylor the actor dying about 1653, at the age of seventy, left it by will to Sir William Davenant, Shakespeare's god-son,—a gentleman accounted by some of a much nearer and dearer relationship to our dramatist—who, in fact, openly declared himself the poet's natural son. Its subsequent owners were numerous enough. At the death of Davenant it was bought by Betterton, the actor. It is supposed that Betterton voluntarily offered it up at the shrine of Mrs. Barry's beauty—the famous Mrs. Barry, Rochester's pupil and the most charming of actresses. She parted with it for forty guineas. A Mr. Keck, of the Inner Temple, was the purchaser. From him it passed to Nicoll, of Southgate, whose only daughter married the Marquis of Caernarvon.

While in Betterton's possession it had been engraved for Rowe's edition of "Shakespeare."

During its transit through these various hands it was engraved first by Vertue and then by Houbraken.

It became the property of the Duke of Chandos by marriage, from whom it gained its name, and thence descended to the Buckingham family. Though superior as a likeness to either the Stratford bust or the Droeshout print, it has grave discrepancies, as the American mask very perceptibly proves. It had been painted over ere its concession to the National Portrait Society of England, its present proprietors. Desirous of restoring it to the condition it was in prior to the perpetration of that act of vandalism, the Society placed it with cleaners, who succeeded in removing its singular disguise. The Arundel Society of England then photographed it. None of their photographs, however, can now be procured.

These three—the Stratford bust, the Droeshout print, and the Chandos portrait—were the only really authentic representations of Shakspeare known at large to the world before the year 1849, notwithstanding that a number of portraits more or less spurious or unworthy, and by various artists, were in existence.

Marshall's print was a fanciful caricature of the Droeshout.

JANSEN'S PICTURE.

Cornelius Jansen's picture was the portrait of a German, not of an Englishman. The true expression of the Shakespeare face he ignored, substituting instead a look of calm impenetrability suitable to the visage of a German mystic, but suggesting nothing of him who was at once human and thoroughly English—human in weakness as well as in gentleness; English in aspect, bearing and freedom of spirit, and, above all, English, purely English in thought.

SIR GODFREY KNELLER'S PORTRAIT.

Sir Godfrey Kneller's portrait, painted for Dryden, depicted Shakespeare, not as he actually was, but as he had been given, again and again, in the divers copies of the Chandos, then extant, with this difference:—The evidence of a master hand in the treatment of the picture itself and of an original mind in the conception of the expression animating it. But Sir Godfrey's materials were incomplete. He could not very well have given a just likeness under such circumstances.

THE ORIGIN OF THE AMERICAN MASK.

Over two years ago a distinguished gentleman called upon Mr. William Page, the artist, to ask him to paint him a picture of Shakespeare. Upon consenting to perform such a task, Mr. Page had only in mind such materials as the Droeshout print, the Chandos portrait, and the Stratford bust afforded for the composition of the work. Finding, afterwards, that Messrs. J. Q. A. Ward and Launt Thompson, the sculptors, had each a photograph of a certain mask of Shakespeare, which was an object of some speculation to them just then, on account of their joint competition in furnishing a model for the statute of Shakespeare to be erected in the Central Park, he promptly visited their studios and examined what was indeed to him a revelation. Both his brother artists asserted they had not sufficient data to settle the authenticity of the mask. Mr. Ward had availed himself of his photograph to a certain extent in the beginning, but later, feeling uncertain respecting it, he laid it aside, long before his model was perfected.

Finishing his picture for the gentleman mentioned which the latter wished to have approximate in general character to the Chandos portrait, Mr. Page commenced the *magnum opus* of his life. He soon obtained from England some twelve or thirteen different views of the mask, a photograph of the Chandos as made by the Arundel Society and the information concerning Becker's discovery, &c., which has already been set forth. When he had fairly entered upon his work the whole matter seemed more and more plausible—the authenticity of the mask, its resemblance to the Droeshout, the Chandos and the Stratford bust. It was no easy process to properly fill cavity after cavity from which the original pieces were wanting in the Becker mask and still preserve or rather revive them in his own. Had Becker's mask happily occupied his studio then, much of this trouble might have been obviated and the opportunity of terminating his labor at an earlier day been given him. It was left for him to overcome these difficulties.

THE SCAR ON SHAKESPEARE'S FOREHEAD.

One thing was somewhat puzzling. What at first looked like a blotch, on the right temple, he decided to be, after carefully scrutinizing it, nothing else than a scar. Some one suggested that it might be merely a chip out of the original mask, which the photograph had faithfully reproduced. Several surgeons to whom it was submitted emphatically pronounced it a wound. Their close investigation positively assured them, so they maintained, of that fact. The bone had been injured, probably, by some very severe accident, a piece of the skull being gone. The depth of the indentation verified this assumption. The translucency of the skin in life made the scar less noticeable than it is on the opaque surface of the plaster mask. It was observed more, perhaps, when the light struck through the skin, creating, as it must have done, a reddish or bluish shadow of the size and shape of the cavity itself. But the concave surface of the wax mould brought out the blemish into unmistakable distinctiveness, while the plaster mask taken from the wax one even more clearly defined it. Now, how came this scar upon the forehead of Shakespeare? What record have his early biographers and commentators left us relating to it? There is a well known edition of the poet's works in which nearly every line has a bushel of notes gathered from the four winds. All the wisdom of all the annotators is winnowed and garnered and set in array. After all, what is it? That which one critic says the next gainsays and the next confounds. On reading a dozen such pages we close the volume in despair and carry away but one poor idea—that Shakespearian criticism is like the occupation of the prisoner in the Bastile, who, to keep away madness, used daily to scatter a handful of pins about his room that he might find employment in picking them up again. The critics have not mentioned the scar.

WAS IT OBTAINED IN SOME DISREPUTABLE SCRAPE?

It is possible that in the earlier editions of the works of Green, the dramatist—who, it will be remembered, gave Shakespeare the title of "Shakscene"—wherein much personal matter respecting Shakespeare could be found, but of a nature too coarse for friendship to wish to retain, there may have been allusions to the scar, to which everything seems to point as the penalty paid by the poet for having been mixed up in some disreputable scrape. Shakespeare was human, like Dickens, who penitently informed Dr. Holmes that such was in truth the case with himself, which must have absolutely astonished that autocrat of the breakfast table. A higher authority than a cavilling commentator shall be welcomed in the columns of the HERALD touching this question of the scar.

SHAKESPEARE'S OWN TESTIMONY.

Shakespeare's direct testimony respecting the scar, where he openly alludes to it, may be seen in his 112th sonnet, which, with the two preceding it, has always been conceded to be strictly personal. It is as follows:—

Your love and pity doth the impression fill
Which vulgar scandal stamp'd upon my brow;
For what care I who calls me well or ill
So you o'er-green my bad, my good allow?
You are my all the world, and I must strive
To show my shames and praises from your tongue;
None else to me, nor I to none alive
That my steel'd sense or changes, right or wrong:
In so profound abysm I throw all care
Of other voices, that my adder's sense
To critic and to flatterer stopped are.
Mark how my neglect I do dispense:—
You are so strongly in my purpose bred
That all the world besides, methinks, are dead.

"The impression which vulgar scandal stamped upon his brow," and which the love and pity of his friend were claimed to "fill" (mark the word!) was unquestionably the ugly gash reproduced in the Von Kesselstadt mask.

WAS IT THE VESTIGE OF DISEASE?

As several who have seen the American mask have hinted that the scar in their estimation was the vestige of a loathsome disease, from its location and general nature, all that it will be necessary to say in refutation of such a charge is that every surgeon who has inspected it has certified it to be quite destitute of any features susceptible of such a construction.

After the Chandos portrait had been cleaned, agreeably to the order of the National Portrait Society of England, it presented a very mottled appearance, owing to its having been painted over in so many places. The right side of the forehead particularly was cracked a good deal, and evinced not only the ravages which time had sown, but the inferior talent that had hoped to retrieve the effect of ignorance by mischievous curtailment. Two scars had evidently been painted there—one quite near the side of the face; the other, somewhat removed from it, being more toward the centre of the forehead. The last occupied the same position as the scar visible in the Von Kesselstadt mask. This was the one Taylor painted in the beginning, but was ultimately obliged to obliterate. Being a poor draughtsman he had drawn the eyes, through miscalculation of their natural situation in the head, in such a bungling manner as to require him to make an addition to the side of the forehead to hide his blunder and lend some harmony to the parts. In doing this he was compelled, as a matter of course, to conceal the scar he had previously so well defined, and introduce another that should conform with the now changed form of the face. This he placed close to the side of the forehead. In the progress of time it was also effaced, from a cause since forgotten; so that simply the spots, where the scars once were, are the only indications that remain of their former presence in the Chandos. But the spots are corroborative of their having been really in that portrait of Shakespeare, and attest that the poet had surely one such blemish, and that, consequently, the Von Kesselstadt mask is a true and faithful reproduction of his features.

A SLIGHT SCRATCH.

In the photographs of the Von Kesselstadt mask in the possession of Mr. Page the traces of another scar on the forehead can be very easily seen. It must have been fully three inches in length. It runs in a transverse direction, commencing over the left temple, near the scalp, and ending about the centre of the forehead. It is merely a seam, and was, no doubt, but a slight injury—nothing but a scalp wound, the bone remaining unhurt. That Shakspeare had a number of such wounds about his person one would naturally infer from what has been said on the subject by himself. He tell us, in his sixty-second sonnet—

But when my glass shows me myself indeed,
Beated and chopped with tann'd antiquity,
Mine own self-love quite contrary I read,
Self so self-loving were iniquity.

From the scars of which some mention has been made we can very well judge that he had been indeed "Beated and chopped," and could aptly say from experience, "He jests at scars that never felt a wound." Doubtless he was no mean hand in rencounters with the sword. But whether he would "Quarrel with a man for cracking nuts, having no other reason but because he had hazel eyes," is another question, though, "What eye but such an eye would spy out such a quarrel?"

All these vouchers of the authenticity of the Von Kesselstadt mask are too interesting in themselves and have too important a bearing on the mask of the poet just finished in New York for any apology to be offered here for the space they have filled in their recital or what slight interruption they may have caused to the direct history of the work proper.

THE AMERICAN MASK AS IT APPEARS.

The American mask is about two feet long, and were a figure of proportionate size made for it the whole would stand seventeen feet high. Never was there so wonderfully expressive and majestic a face as this. In it nothing is omitted; nothing is made out by negation. The veins, the wrinkles in the skin, the indications of the muscles under the skin, the smallest part cognizable to the naked eye, are given there with the same ease and exactness, with the same prominence and the same subordination, that they would be cast from nature—*i. e.*, in nature itself. Alternate action and repose are admirably displayed in it. Now the lids seem about to open, the shadow of a smile appears to linger on the lips; now again the face is grave and meditative. There is a harmony, a unity of spirit, diffused throughout the wondrous mass, and every part of it, which is the glory of it. It has the freedom, the variety, the stamp of nature. There is no ostentation, no stiffness, no over-labored finishing. Every part is in its place and degree and put to its proper use.

It is an extremely conscious face. It is not the countenance of one in death nor yet of one who sleeps. It is that of a man who has but closed his eyes to recall the checkered panorama of his life. As that passes before him in review the quickly changing thoughts are traced upon the surface. The man's face becomes an index to his past career. Each successive event of happiness or of sorrow that filled some portion of it is stamped there in indelible characters. Fifty-two years of life's experience; there they are, in their rich harvest of memories.

ITS MOURNFULNESS, AND SHAKESPEARE'S ALLUSION TO HIS IMMORTALITY.

It is evident this lightning of the mind has left some blight and blackening behind it, for, with no very great stretch of the imagination, we see the eyes open with a proud flash, in defiance of the "scorpion's sting," and we hear those lips fling back a taunt to the shadow of the past:—

Not marble, nor the gilded monuments
Of princes shall out-live this powerful rhyme;
But you shall shine more bright in these contents
Than unswept stone, besmeared with sluttish time.
When wasteful war shall statues overturn
And broils root out the work of masonry,
Nor Mars his sword, nor War's quick fire shall burn
The living record of your memory.
'Gainst death and all oblivious enmity
Shall you pace forth; your praise shall still find room,
Even in the eyes of all posterity
That wear this world out to the ending doom.
So till the judgment that yourself arise,
You live in this, and dwell in lovers' eyes.
* * * * * * * * * *
Your name from hence immortal life shall have,
Though I, once gone, to all the world must die:
The earth can yield me but a common grave,
When you entombed in men's eyes shall lie.
Your monument shall be my gentle verse,
Which eyes not yet created shall o'er read;
And tongues to be your being shall rehearse,
When all the breathers of this world are dead;
You still shall live (such virtue hath my pen)
Where breath most breathes—even in the mouths of men.

ITS SOLEMNITY.

Some have spoken of the solemnity of the face; more of its gentleness. But in reality it is simply a mirror to each man's mind. His eye follows like an eager lover the pleasing images of all he would be, and all he is, as they rise and flit here and there, like will-o'-the-wisps; yet, unlike them, they never fade. "*Nescio quod, certe est quod me tibi temperet astrum!*" exclaims he, with Harley L'Estrange. There is a "pervading presence" to the mask that produces the impression of its being a flesh and blood reality, not a mere counterfeit presentment. Over all there is thrown the light, the glow of consciousness.

ITS RESEMBLANCE TO THE OLD PORTRAITS.

As poor as the Droeshout, the Chandos and the Stratford bust are from an artistic point of view, it is yet a curious study to trace the resemblances they possess to this mask. These traits are dissimilar in each. The Droeshout and the bust verify the prominency of the chin. The Chandos and the print give the broad eyelids; but all three fail to show the mouth as it was in life. The maker of the bust (he does not deserve the name of artist), imagining the sad, solemn expression about the mouth and the hanging of its nether lip to be the effects of death, altered them so materially in his work that all resemblance was lost. A great portion of the beauty of the human face is in the nose and mouth, and when they are in any way curtailed or changed what must be the result? Especially were these features in Shakespeare's face attractive. And why were they so? Solely for the reason of their being so truly characteristic. They appeared as they really were—germane to the rest.

PECULIARITY OF THE MOUTH.

Every one will recollect the scene in the Boar's Head Tavern, in the fourth act of "Henry IV." Prince Henry says:—

Do thou stand for my father and examine me on the particulars of my life.

Then, Falstaff having made his chair his state, a dagger his sceptre and a cushion his crown, says, among other things, in his speech that follows:—

That thou art my son I have partly thy mother's word, partly my own opinion; but chiefly a villanous trick of thine eye and a foolish hanging of thy nether lip, that doth warrant me.

Here we have another example of the poet introducing personalities in his plays. In the present instance it is extremely pertinent as an illustration. It is an endorsement of the mask. Each, however, is equally corroborative of the other.

The author of the bust made another miscalculation in copying from the mask in wax taken after death, for that was most assuredly his model. Noticing that the lower part of the cheek was not sufficiently full and rounded for the face, as he decided it must have been, he, faithful to that idea, filled up both cheeks. From this cause his bust looks like a Dutch admiral when compared with the American mask. In that the cheek bones are high, and the cheeks themselves are somewhat furrowed, though they are by no means thin or hollow. Much of the character of the face lies in them.

THE FOREHEAD THE MOST STRIKING FEATURE.

The forehead is the most striking feature. It is extremely high, full and thoughtful. The capacity it denotes is astonishing, even at the first glimpse obtained of it. It is that you see before you observe anything else. Walter Scott's "dome of thought" was nothing to this great globe. And "globe" the ever-conscious Shakespeare called it:—

Remember thee?
Ay, thou poor ghost, while memory holds a seat
In this distracted globe.

Its size could not have failed to strike him, and its shape, arching and majestic, was, indeed, suggestive; but the world of strong realities within, "in shape and hues more beautiful than the fantastic sky," was even a more plausible excuse for using the figure.

The space between the two eyebrows is unusually broad. Thought herself seems to have made there her seat; as the bone upheaves very prominently on each side, hinting what the picture must have been of the brows knit together in deep meditation, as the poet was wont, perhaps, to contract them when pondering over the plot of one of his plays. The sides of the nose differ very strongly. The left has a slight elevation near the ridge, which makes it just perceptibly crooked when closely examined. The right side is straighter. The nose is well set upon the face, joining harmoniously with the other features.

RESEMBLANCE TO CAESAR AND NAPOLEON.

A side view of it in connection with the face recalls the countenance of Julius Cæsar. A front view of the face recalls Napoleon. As it is not an "eagle nose," as Cæsar's was undeniably, it is puzzling to account for the resemblance. Yet it is there, nevertheless. Withal, it is a goodly nose, and well formed, the nostrils being delicate and sensitive, though not of that extreme thinness so unpleasant in some physiognomies. The lips are as indicative of humor as of gravity. They denote a sweet and noble disposition, because there is such a predisposition in them to graciousness. They are eminently the "gentle Shakespeare's." Their corners are hidden by the mustache, which, instead of being curled up after the manner of that in the Stratford bust, is brushed down around the mouth.

EVIDENCES OF HUMOR IN THE FACE.

The nether lip is full, and evinces a temperament easy-going and merry—one which, by a happy optimism, saw nothing to fret and fume about in the whirling world, but was more naturally inclined to join in its jollities with a hearty, free and sprightly air. Its fellow is grave and dignified. Its proud and melancholy aspect at times must have caused that poor nether lip to hang foolishly and shrinkingly beneath it, like a simple swain in the presence of his betters. In one we recognize "Will" Shakespeare; in the other, from its sensitiveness and conscious power, we detect the mettlesome spirit of the poet—we see the "immortal" Shakespeare. The chin reminds us of a gladiator's. There is a marvellous deal of power in it. Yet it is so tempered in its strength and prominency by the oval outline of the face, the lofty forehead, the contradictory mouth, the eloquent eyes (which, closed as they are, have a language of their own), that the fierce and fiery qualities which were apparently somewhere locked up in its possessor we know to have been perfectly under his control. A small "stiletto beard" graces the chin.

The eyes, large, round and full, have a meaning and a charm, even when they themselves are alone considered. We can readily infer from them what words were to Shakespeare—how like leaves he tossed them about.

To catch the pervading spirit of this mask it must be seen. It is like a living face, too mobile for description to do it adequate justice. It is Shakespeare himself, after fifty-two years' peering into the nature of things.

The world has now Shakespeare as he was, and to America is it indebted for so great a boon. What they neglected to do on the other side we have accomplished here by the aid of materials by no means so ample as those once in the possession of the poet's own countrymen. The American mask, while resurrecting Shakespeare, is a reproach to those who ignored the original, from the photographs of which it was made. The face in New York would convince the simplest boor—one ignorant of the first principles of art—that it is indeed a true reproduction of the features of him who was "Not for a day, but for all time." Truth is always self-evident, and its lesson would be very effectively conveyed in such an instance.

CENTENNIAL PROGRESS.

The Plans for the Great Exposition Building—Memorial Hall—The Proposed Musical Organization.

PHILADELPHIA, Nov. 9, 1873.

The development of Centennial matters during the past week indicate a greater progress than that of any other season of which your correspondent has taken note. In selecting a plan for the theatre of the great American Exposition, the committee, by choosing that submitted by Messrs. Vaux and Radford, of New York, have not only hit upon the most admirable and original one at their disposal, but have also taken the first step to insure pecuniary success. It is true that, by failing to comply with the given requirements, Mr. Vaux was not even mentioned among those who were fortunate enough to secure the four prizes. It is true that those unacquainted with the demands of the moment anticipated that one of the four prize plans would be the basis of the desired building; but at the same time, by repudiating all of them and making the choice already announced, the committee have insured to themselves a structure that may be the admiration of the world, and also one which can, without question, be built within the given time. Upon two different occasions has Mr. Vaux's plan been sketched for the readers of the HERALD, so that it is unnecessary to describe it now. Besides, the proportions are to be considerably changed, the plan submitted to many modifications, and until the architects present it once more to the committee any elaborate review of it would be both full of errors and premature.

THE GENERAL DESIGNS.

All that can be said with safety is that the plan of the building is rectangular, being 2,040 feet long by 680 feet wide, with greater width at the centre and ends up to 952 feet. The governing dimension on the plan is a square or pavilion measuring 136 feet on each side. The main parallelogram forming the building is therefore fifteen of these pavilions long and five pavilions wide, an area equal to 31.84 acres. The increased width is obtained by adding on the long sides projections of three pavilions at the centre and one at each end. It will cover thirty-six acres. It has been decided that Memorial Hall shall be distinct from the main Exhibition building, and the report of the committee recommends the following, which will be accepted:—

First—That the Art Gallery should be placed during the period of the Exhibition within the Memorial Building, and the proposed separate structure for the Art Gallery dispensed with.

Second—That the Art Gallery (or Memorial Hall) should be a separate and distinct structure from the main Exhibition Building, but sufficiently near to it to be easily accessible by covered ways, so as to form a part of and harmonize with the general Exhibition.

Third—That for the Art Gallery (or Memorial Hall) a building covering at a maximum one and a half acres of ground will be ample for the requirements of the Art Department of the Exhibition.

Fourth—That the Art Gallery (or Memorial Hall) should be located upon the piece of ground immediately north of the main Exhibition Building, and included within the curve formed by the Lansdowne drive. This site, which affords about ten acres, is in the opinion of the committee the only one upon which the Memorial Hall can be placed, so that it will form the great centre of attraction during the Exhibition, and remain well located after the other buildings are removed.

Fifth—The committee has also concluded that it will be necessary to erect the following buildings, viz.:—

1. The Art Gallery, covering one and a half acres.
2. The Grand Pavilion, or Main Industrial Hall, covering thirty-six acres.
3. The Machinery Hall, covering ten acres.
4. The Agricultural Hall, covering five acres.
5. The Conservatory.

After considerable debate among the members of the Centennial Supervisors of the State, Messrs. Collins and Autenreith have been selected architects to submit at once a design for their Memorial Hall and Art Gallery, the Memorial Hall of their own design being too elaborate and expensive to be finished within the given time.

The following table shows the number of designs submitted, their separate cost and the reasons why both committees have decided as stated above:—

SUMMARY OF ESTIMATES.

Plan and Architect.	*Temporary Building.*	*Memorial Hall.*	*Art Building.*	*Totals.*
1. J. C. Sidney....	$2,250,000	$1,840,000	$300,000	$4,390,000
2. Plowman & Oertly........	2,281.543	3,213,000	384,400	5,878.943
3. Gatchell & Rush	1,125,000	1,229,520	200,000	2,554,520
4. Sims & Bro......	2,168,996	1,487,621	429,777	4,086,397
5. Sloan..............	1,271,644	2,587,088	321,940	4,180,673
6. Wilson & McArthur.........	1,540,172	3,142,000	923.800	5,606,172
7. Vaux & Radford	2,871,500	—	—	2,871,500
8. Collins & Autenrieth	3,325,000	4,500,000	2,225 000	10,050,000
9. Fairfax..........	2,554,956	2,613,325	213 552	5,371,832
10. Vrydagh	2,079,808	7,339,084	320,000	9,738,892

The question which naturally rises in this connection is, when will the proposed buildings be undertaken? The answer is, just as soon as the architects submit their modified designs. In two weeks' time it is confidently expected that ground will be broken for the foundation of the structure.

THE MUSICAL PROGRAMME.

There has been a movement made in the direction of forming a Centennial Musical League, which, while being ambitious enough, must fall short of rendering this part of the programme anything like what it ought to be. With no orchestral organization or conductor of any note, with no series of concerts in which a given number of men are enabled to attain a creditable degree of culture by means of constant practice, with no season of the year devoted exclusively to the compositions of the grand masters, Philadelphia cannot hope to assume anything like a prominent position in arranging a musical programme, or in securing musical celebrities such as the necessities of the Centennial demand. There are only two orchestral conductors in the country who have what may be regarded as a national reputation, or who have any influence whatever abroad. Without them nothing can be done which, to the world, would appear otherwise than ridiculous and burlesquish. It is sincerely hoped that the Executive Committee will not rest satisfied with what their local organizations promise to do, but will at once take vigorous steps to render the music of the Centennial as international as the Exhibition. Philadelphia is naturally a slow place, and to keep the people here during the time of the Exposition it will be necessary to arrange amusements which the city never has possessed and never will of itself afford. If this is not done New York, Baltimore and other cities, all of which are more active and awake then Philadelphia, will serve as the headquarters of visitors, while the admirable railroad facilities will easily allow them to visit the fair once or twice each week. The American Centennial Exposition must represent our best in every sphere; give, then, the musical arrangements to the discrimination and judgment of our best musician, or if the labor be too great for one, give it to the two most noted conductors. There are two men, and only two who have made such immense sacrifices and stand in a musical capacity so far above all others that there is scarcely a child in the country who could not pronounce their names. Let the Executive Board consider these thoughts and answer at once according to their own conclusions.

ARRIVAL OF THE TIGRESS.

Tyson's Statement of the Circumstances Attending Captain Hall's Death.

What He Alleges That He Saw on Board and His Opinion of Buddington.

The United States steamer Tigress arrived yesterday morning from her voyage to the Arctic in search of the Polaris and her crew. The details of her cruise have already appeared.

THE VOYAGE FROM ST. JOHN.

The Tigress sailed from St. John, Newfoundland, the morning of the 30th ult., after a stay of fourteen days at that port, during which time the boilers were repaired.

October 28 and 29 a severe southwest gale prevailed along the coast of Newfoundland, which prevented the Tigress from sailing as soon as was intended. During the gale, while lying at anchor waiting for an opportunity to put to sea, a coasting brig came into port, and while endeavoring to cross the bows of the Tigress missed stays and fouled the latter vessel, carrying away her flying jibboom.

Friday, 7th, at 2:15 P. M., took a pilot on board from pilot boat No. 9 (The Pet), southeast of Smith Shoals Lightship, 250 miles from Sandy Hook, and passing the lightship at 6 P. M. the ship's course was changed for Fire Island. Saturday morning the wind hauled ahead to northwest, forcing her to head for Barnegat and tack to and fro all day and night. She made the Highland lights at 6 P. M. Saturday evening, but was unable to get inside the Hook until about 6 A. M. yesterday.

All on board are in excellent health after their trip north.

LIST OF OFFICERS.

Commander—James A. Greer.
Executive Officer—Lieutenant Commander H. C. White.
Navigator—Lieutenant George W. Wilkins.
Lieutenants—R. M. Berry, U. Sebree, Washington Coster.
Ice Masters—George E. Tyson; assistant, E. J. Chipman.
Engineers—First Assistant, George W. Melville, chief; Second Assistant, William A. Mintzer, assistant.
Assistant Paymaster—George E. Baughman.
Assistant Surgeon—J. W. Elston.
Apothecary—William E. Bullard, M. D.

Buddington's Arrival Announced By the Herald—What the Men of the Tigress Think of His Report—Tyson's Statement.

Before leaving St. John on our outward passage the HERALD of October 10 was received, announcing the arrival at Washington of the steamer Tallapoosa, having on board Captain Buddington and his party. The further announcement in the same despatch that an investigation would soon begin, excited great interest among the officers and men of this vessel. It is the opinion of all on board that facts will yet be revealed, probably in this investigation, which will reveal a deep laid plot to set aside any and all persons, by fair means or foul, who stood in the way of the ambitious schemes of the Polaris commander. Long since it became generally understood among the officers on board that Captain Tyson, the commander of the "ice party," could, if he were willing, disclose many facts connected with the death of Hall and the events preceding and following that event, which would go far to condemn Buddington. As Tyson became more acquainted with the officers he would, at times, become communicative, but would invariably exact a promise that nothing said by him would be made public until after Buddington was found and a full investigation had, which would permit both sides of the story to be heard.

Since returning to St. John's harbor in the Tigress, Tyson has been very reticent and anxious to know what explanation Buddington would give of the separation of the "ice party" from the Polaris and their abandonment to a perilous six months on the floating ice. Just before leaving St. John, for the first time Tyson read in the NEW YORK HERALD the statement made by Buddington.

TYSON'S SPECIAL STATEMENT.

Your correspondent, on the way down from St. John, engaged in conversation with Captain Tyson regarding the journey on the ice, and this led to other matters, which are given below, as nearly as possible in his own words:—

When the old man (Hall) died Chester was watching with him, and as soon as he died he (Chester) covered him up and came below where we were and turned in. Buddington came down in a few moments and asked if any one would lay the old man out. I said I'd go, and Morton jumped up and said he'd help. We went up and went into the cabin, and there the poor old man lay in his bunk just covered up with his blankets. We got a big plank and got the body out of the bunk, laid it on the plank and washed it. I did not notice anything about Buddington or the doctor (Bessel) at the grave. I took a party of men ashore, about half a mile over ice and land, and dug the grave, and it took me nearly two days to do it, the ground was frozen so hard. At the grave I was engaged holding a lantern for Bryan to see to read the burial service.

CORRESPONDENT—How did this story about poisoning start? Was there any talk of it on the ship?

TYSON—Well, there was a good deal said on board, one way and another. When it was suggested, of course, it set all hands wondering whether there was anything in it or not.

CORRESPONDENT—When was it first heard? Who started it?

TYSON—The first of it I heard was within an hour after the old man died, when I was in the cabin. Before the body was cold "Bud" came and called me out of the cabin into the little alleyway between the cabin and the rail, and said, "Don't you say anything about it to anybody, but that —— Dutch doctor, old Bessel, has poisoned the old man." I said, "I don't believe it. I don't think so;" when "Bud" said again, "Yes, he did; —— —— him. I know it, I tell you; but don't you say anything about it." That was all that was said then, but afterwards "Bud" used to come below very often (to the room where Morton and I had boarded up the alleyway, so as to have a room to ourselves with some privacy), and tell us to "look out for Bessel. He poisoned the old man, and if you ain't careful he'll serve some of you the same way." "Bud" talked that way all the time.

CORRESPONDENT—Do you think Dr. Bessel poisoned Captain Hall, or had anything to do with his death?

TYSON—No, I don't. He and Hall didn't get along well together; but I don't think the Doctor had anything to do with it, if the poor "old man" was poisoned.

CORRESPONDENT—Were there any suspicious circumstances connected with Hall's illness to make you think he was poisoned, or was there any suspicion of any foul play?

TYSON—I never saw anything to make me think he was poisoned. I heard, as I stated in my testimony to the Secretary of the Navy, of what Hall told Joe and Hannah, but I'm inclined to think it was only his delirium. Hall, during the latter part of his sickness, couldn't bear to have Buddington come near him, and Herron, the steward, said that he saw Buddington seize and choke Hall because the "old man" wouldn't sign some papers, and after that Hall seemed afraid of Buddington, and on one occasion, when Buddington went to him to help to turn him or help him some way or other, the "old man" seized him and flung him half across the cabin.

CORRESPONDENT—Did Herron say what papers Buddington wanted Hall to sign?

TYSON—No; but I guess it was the papers turning over the command to Buddington.

CORRESPONDENT—What papers? Did Hall have any idea of turning the command over?

TYSON—Yes. I'll tell you how it was. After the "old man" and Chester came back from the sledge journey, and he got better from his first sickness, he talked to several, and said he thought that if he turned over the immediate command of the ship to Buddington, retaining control of her movements, he would stand it better, as the responsibility resting upon him was so great that it made him sick and worried his mind. He thought that if he did that he would be relieved of the responsibility and would have more time to devote to the exploring part of the expedition and would get well. He said that he would make out the papers and would sign them, giving the command to Buddington. He took me with him one day upon the ice and told me this, and asked me what I thought of it. Well, you see how I was fixed; I couldn't say anything at all about it, and I told him so. A day or two afterwards, when the old man was sick again, Bud came around me while I was working on the ice, and asked me what Hall said to me when we were on the ice. I said I couldn't tell him, and he then began talking about what Hall had said of the papers relating to the command being turned over to him (Bud), and said, "—— —— him, he (Bud) would make the old —— — — — sign them;" and I guess it was something about the same papers that made Bud seize Hall, for Bud said then that he would make out the papers for Hall to sign.

CORRESPONDENT—Were they signed that you know of?

TYSON—No, I don't think they were, for if they had been we would have known it before the poor old fellow died.

CORRESPONDENT—Did Buddington seem to be affected in any manner by Hall's death?

TYSON—Oh, he isn't a man to be much affected by anything, although when he wants to make a point he will cry and take on as if he was as tender hearted as a child. Why, when poor Hall died it was at twenty-five minutes past three in the morning, November 8, and that same evening Bud came below and wanted to play cards, but there was none played, for I told them they might have the decency to wait till the poor "old man's" body was cold at least. I'm not a swearing man and I don't want to swear after what God did for me in taking me off that horrible ice, but I do feel like it when I think of that man. To show you what kind of a man he is, I'll tell you. You asked me if he showed any feeling about Hall's death. Some time the next spring after Hall died I was ashore one day to put up a good headboard at the grave instead of the rough one that had been put up, marked only with a lead pencil, and Buddington went with me. After I had finished at the grave we walked back towards the shore and were talking of Hall and the whole business, and Bud talked over again why he had advised Hall to turn the ship south the fall before, instead of staying where we ought to have done; and then about our prospects of getting further south when the ice broke out. We stopped at the edge of the hill and he talked some time; when we started on he stopped and turned around, looking toward the poor man's grave, clenched his fist and struck downward with it, as if he was striking some one, and said, stamping his foot at the same time, and poured forth a volley of foul abuse upon the dead man with threats to some of the living. And that was not the only time he talked that way before me and before others. Now that's the amount of feeling he had for the man that made him all he was. He's a good sailor, I'll say that for him, and he's as sharp and keen as they make 'em; but I tell you he's a bad man. He was so well known among the whalemen that none of them hardly would have anything to do with him. I see by the papers that Buddington says that neither he nor any one else on the Polaris saw anything of us on the ice after we broke away. Now, how far was it from where they lived last winter to McGary's Rock, off Littleton Island?

CORRESPONDENT—Not an inch over a mile and a half.

TYSON—Well, when I saw the Polaris the next morning after we broke away, going up, she lay just at the rock, where we saw her hawsers ashore. I tried to get on McGary's, and came within a few fathoms, when the ice swept me off. I could see the ship plainly—everybody did; and if nobody saw us from the Polaris it was because some one on board was particular to take care that we were not seen, or else has browbeaten whoever did see us, so that he dare not tell the truth. I believe as truly as I believe that a merciful Providence brought nineteen people safely through the cold and starvation of 197 days on the ice that it was intended that we should not be seen.

THE NEWARK FRAUDS.

More Official Whitewash—The One Hundred Committee Settling Down to Energetic Work.

For over two months, as the people have been given to understand by the officials, three salaried experts have been making a thorough overhauling of the books, vouchers, bonds, &c., of the city. These experts have reported progress twice—the last time last Friday night—but so far, though they claim to have made a most searching investigation into the most important departments, have found nothing in the shape even of "irregularities," except in the case of Broadwell. In his case they have found several thousand dollars' worth of "irregularities." As he has been indicted, and is now in the hands of the Court, it is safe to find more evidence against him. The affairs of all other city officials, say the three experts hired by the officials and paid with the people's money, show everything in apple-pie order. In view of the late Grand Jury's presentment, which distinctly set forth that "irregularities" had been discovered and, "at least in one instance," traced directly to a city official, and of the startling and never contradicted reports of the committee it is, of course, not to be wondered at that these city officials' experts reports have excited only a smile and been fairly laughed out of the court of public opinion, and set down as merely more whitewash, hence the Committee of One Hundred seems more determined than ever to prosecute its work. On Saturday night a meeting of the sub-committees was held preparatory to the meeting of the Committee of the Whole tonight. The sub-committee meeting was not public, but it is understood that those present agreed upon a plan to be submitted to the meeting to-night. This is to appoint a committee of five experts, clothe them with full powers to investigate, not one department, but all, all being linked so that it is almost impossible to finish up any case without going from one governmental department to another. The plan further provides that the sub-committees will remain as now, and aid the experts as best they can. As an evidence of the popular desire for the committee to vigorously go on with its labors it may be stated that, despite the dulness of the times, the Committee on Finance, with comparatively little labor, have collected ample funds to pay all expenses so far as they have gone.

CITY MISSIONS.

The Evangelization of the Metropolis Providing the Gospel for Those Destitute of It. Active Benevolence—An Appeal for Aid.

The City Mission Society, whose object it is to furnish the Gospel to that large number which is not provided for in our churches or other places of worship, and which, in furtherance of this, has found it necessary to indulge, to a considerable extent, in works of practical benevolence, is just now making an appeal to the Christian public in order that its labors may not be curtailed, and at a season when they are most needed. For this purpose a meeting was held in the Madison Square Presbyterian church last evening. The Rev. George J. Mingins, of the City Mission, was introduced to the audience by Dr. Adams. He said, "We come to make a report to you, knowing that the work in which we are now engaged is as important as ever and that the destitution is greater." He then proceeded to show the paucity of churches in certain wards of the city, instancing the Fourth ward, where there are but two Protestant churches and two missions for a population of 22,000, while there is a drinking shop for every sixty persons; and the Sixth ward, which has ten churches and four small missions, while it has one dram shop for every forty-eight persons. Contrasting with those he mentioned the Nineteenth ward, which has 32,000 population and twenty-two Evangelical churches and nine missions. He said in looking over the field it would be observed that the two extremes of society were well provided for, while the great middle class—the artisans, the workingmen, the shop girls and others were destitute of the means of enjoying the Gospel, and the efforts of the mission are at present devoted especially to these. He spoke at length on what had been accomplished by the missions and stated that, in view of the hard winter before us, greater demands than ever before would be made upon the active benevolence of the society. At the Helping Hand, in Water street, the society had during the past year furnished 6,000 meals, 8,000 lodgings, and had talked, advised and encouraged with 24,000 persons, and the entire cost, including payment of the missionary and wife, had been $2,027. The society has already overdrawn $2,000, and it is doubtful if it can borrow more. To carry out its objects it required $17,000 before the 11th of December, else the work must be largely curtailed and at a time when the poor most needed the assistance furnished them. He closed with an eloquent appeal for aid.

A collection was then taken up and Rev. S. M. Hamilton and Dr. James S. Murray followed in advocacy of the claims of the society upon the liberality of Christians.

UDDERZOOK DECLARED GUILTY.

WEST CHESTER, Pa., Nov. 9, 1873.

Judge Butler received a note from the jury at nine o'clock this morning, and reassembled the Court in order to open and read it in the presence of the jury and the prisoner. It was a request to confer with the Court. The foreman declared he did not think they could agree, but requested to have certain papers sent in for their information. The Court recalled to them their oath and their responsibility before God and their fellow citizens, and sent in the papers. At two o'clock they came into court with their verdict, the foreman weeping freely.

The usual questions as to the verdict were then put, and the foreman answered, "Guilty of murder in the first degree." The usual formula was answered to by each member of the jury separately.

The balloting by the jury was as follows:—First ballot—6 guilty, 5 not guilty, 1 undecided. Second—The same. Third—6 guilty, 6 not guilty. Fourth—5 guilty, 7 not guilty. Fifth—4 guilty, 8 not guilty. Sixth—An even ballot. At this point they went in and received the instructions of the Court. Seventh ballot—9 guilty, 3 not guilty. Eighth—11 guilty, 1 not guilty. On the twelfth ballot all voted guilty in the first degree, and thus closed the second act of this crime. The cause which kept the jury out so long is understood to be their inability to agree upon the question of the identity of the Penningtonville body as that of W. S. Goss. This appears to have been set at rest by the exhibition of the letters written by Goss and Wilson and a review of the evidence of Dr. Baily.

THE FATAL ACCIDENT AT GREYCOURT.

POUGHKEEPSIE, N. Y., Nov. 9, 1873.

The remains of the woman killed at Greycourt by an Erie train last evening have been recognized as those of the wife of an Erie brakeman named Daniel Roe. The unfortunate woman was about twenty-two years of age.